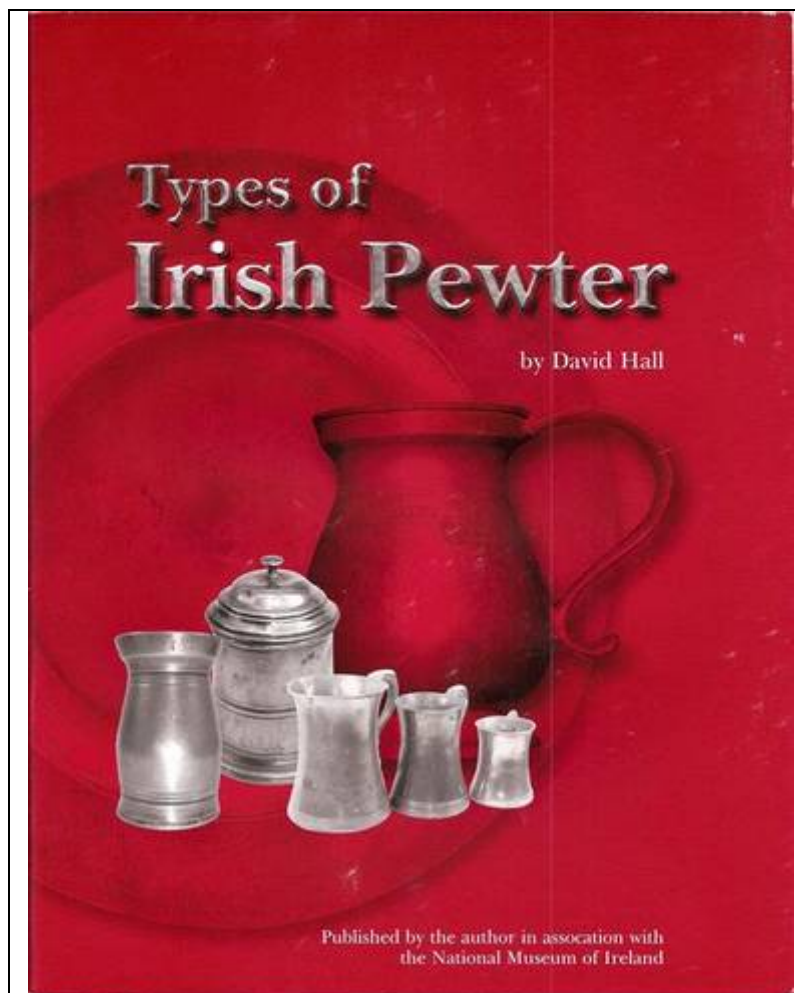


Types of Irish Pewter

By David Hall

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Front size 10 5/8" x 5 1/4"

The author has a way of expressing himself in a clear and readable manner making this book an enjoyable and interesting read for those looking at Irish Pewterware. The introduction takes four pages, a glossary of terms one page, and the book follows with some 36 pages of illustrations of pieces and descriptions of them. There is a short conclusion, a page concerning fakes and a bibliography dealing with both the reading of Irish history and the sources used in the preparation of this book. Thus the book extends to some 48 pages in total. A very useful work of reference about this specialist Irish subject.

The following two illustrations are included not as examples of especially costly or exceedingly rare pieces although scarce, but because they are perhaps the sorts of pieces that the reader might possibly see outside of museums. The two pages shown give the reader an idea of how really well illustrated and written this work is.



Figure 72. A shallow plain rim bowl of 23.5 cm diameter having on the back the twice struck touch of Robert Bancks and an 'X'. H.H. Cotterell in his classic work of 1929 'Old Pewter its Makers and Marks' suggested this Robert Bancks was located in Galway and dated circa 1675 (IP24, OP232). No evidence has so far been found to support this view. The use of pot of flowers device indicates Robert was a member of the Bancks family, which originated in Wigan in Lancashire. Some members of this family did emigrate to Ireland and operated there as pewterers. It would, in the absence of evidence, be safer to see this Robert as being based in either Wigan or Bewdley and to date him to early in the 18th century.

Figure 72a Robert Bancks' twice struck touch on the back of the plate.

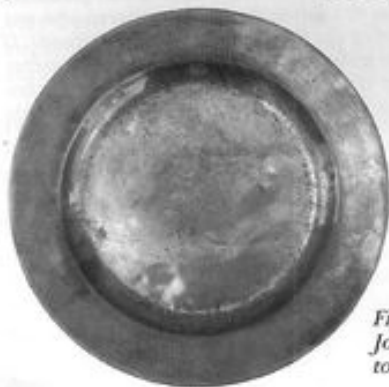


Figure 73a. John Robinson's touch mark



Figure 73. Another very similar item but with this piece we are on more secure ground. On the back it has the touch of 'John Robinson' of Ormond Quay Dublin (IP390, OP3987). Figure 71a shows his previously unpublished touch. John was in business in the 1720s and died in 1758. His career was quite long. It does, however, seem reasonable to date this item to the 1720s or 1730s. Diameter 23.6 cm.



Figure 74. A larger single reed piece of apparent Irish manufacture. This piece has on the back two slightly unusual crowned roses and a set of so far unidentified Irish hallmarks. There are a number of possible candidates for this maker but a mid 18th century date seems appropriate. Diameter 30 cm.

Figure 74a. The marks on the rear of this plate.



Figure 75. A mid eighteenth century plate bearing the touch and other marks of by Edmund Burroughs of Dublin, (IP64, OP716), circa 1750. This appears to be an early example of what became the recognised Dublin style of plate, with a broader rim and shallow bowl. In the National Museum of Ireland, accessions no. 95-1911. Diameter 24.8 cm.

Figure 75a. The touch on this plate





Figure 94. The classical 18th century Dublin made tavern pot was based, as were the Dublin flagons, on a strange mixture of old and new styles. The pot illustrated here is in the Collection of the Worshipful Company of Pewterers of London. The two handed truncated cone body harps back to London made tavern pots of the late 17th and early 18th centuries while the broken or 'C' scroll handle belongs to the later 18th and earlier 19th centuries. The pot is verified crowned George III and has an inscription 'JONES, 18 GEORGE'S QUAY'. This piece has no visible maker's mark but holds an Irish measure pint. Height to rim 10.3 cm. *

measure pots, but holds an Irish pint and has in the base an early touch of Joseph Austen, see Figure 95a, (IP 10 and 11, OP152 and 153). The half-pint is of a similar plain truncated cone style but has an unusual handle terminal, a ball with two vertical splits. In the base, as Figure 95b shows, there is a harp touch now thought to be that of William Seymour the elder of Cork 1754-1787, (IP430). This is the only Irish measure half-pint tavern pot so far recorded and only one of a capacity of more than a pint is known. Height to rim respectively 10.1 cm and 8.9 cm. *



95a. Joseph Austen's earlier pot touch.



95b. The similar touch believed to be that of William Seymour the elder.



Figure 95. Two Irish measure pots made apparently in Cork. This pint looks like later Joseph Austen Imperial



Figure 96. This tulip pot holds an Irish measure pint. Where it was made is the problem. The tulip style body is not common in Ireland, but is not unknown. The broken or C handle is popular with Irish pewterers. It has no marks except an uncrowned 'X' in the base and the punched inscription opposite the handle, which appears to read 'CRAWFORD HOUSE'. The alloy is of the type known as hard metal, i.e. with very little lead but added antimony and copper. The surname Crawford is found in both Scotland and Ireland, hard metal was very little used in the Scottish pub trade. Date early 19th century. Height to rim 10.6 cm.

Types of Irish Pewter By David Hall

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